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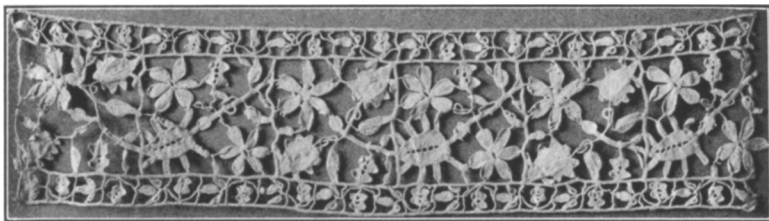
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REARRANGEMENT OF THE LACES AND TEXTILES

THE new arrangement of the textile fabrics and laces in the galleries formerly occupied by the Morgan Collection at the north end of Wing H on the second floor, has been planned not only to give pleasure to the casual visitor but as well to be of service to those who desire to study the fabrics from a technical or an historical standpoint. With this in view the Study Room has been transferred from the Department of Decorative Arts in the basement of Wing F to Gallery 23 in Wing H, formerly the room of miniatures, which brings it within easy reach of the exhibition galleries.

Aside from the Study Room there have been allotted to this branch of the decorative arts five galleries in all, comprising the two corridors (Nos. 20, 22) overlooking the Hall of Armor, the two large galleries (Nos. 17, 18) at the north end, and the small room that formerly held the Fragonard panels.

In the east corridor, Gallery 22, which is given over to the display of vestments, ecclesiastical embroideries, and costumes, the sumptuous Barberini cope, presented in 1911 by Walter Jennings, holds the place of honor, flanked on either side by a splendid array of copes, chasubles, and dalmaticques in rich weaves embellished with elaborate needlework.

At the end of this corridor a group of eighteenth-century costumes holds the attention, the daintily flowered brocades and shimmering satins furnishing an admirable foil to the magnificent apparel of church dignitaries. In the two cases at the left are shown some charming dresses that figured in New York's Assembly Balls dur-

ing the administration of Thomas Jefferson, while at the right in a central wall case may be seen a skirt and bodice of exquisitely embroidered pink silk attributed to the wardrobe of Marie Antoinette.

Entering Gallery 17, the first lace room, the eye is immediately attracted to the central case containing the beautifully embroidered *camicie* from the trousseau of a sixteenth-century Sicilian noblewoman. These garments of fine handwoven linen, richly embroidered in color and finished with a narrow edge of pointed gold lace, represent Italian costume at a period when sumptuary laws were evolved to prohibit extravagance in dress, laws which in time resulted in the development of white linen embroidery and cutwork, the basis of all needlepoint lace.

The exhibit in this gallery represents the late Renaissance period comprising network, drawnwork, cutwork, with early needlepoint and bobbin laces. The walls are hung with large panels of network, while the smaller pieces are arranged in wall cases with some of the most interesting pieces displayed in central pyramid cases. In these cases have been placed, among other things, the splendid strip of early needlepoint illustrating the story of Judith and Holofernes and the beautiful needlepoint collar such as is found in the Van Dyck portraits, an exquisite fabric of Netherlandish or possibly of English make; both of these are from the Blackborne Collection presented by popular subscription in 1909. Delightful pieces of cutwork are the one presented by Mrs. Edward Luckemeyer, with its centaurs and eagles, and the two beautiful strips, the gift of Mrs. Robert W. de Forest, one of which is of especial interest, reflecting as it does the popular pomegranate trunk

PUBLISHED MONTHLY

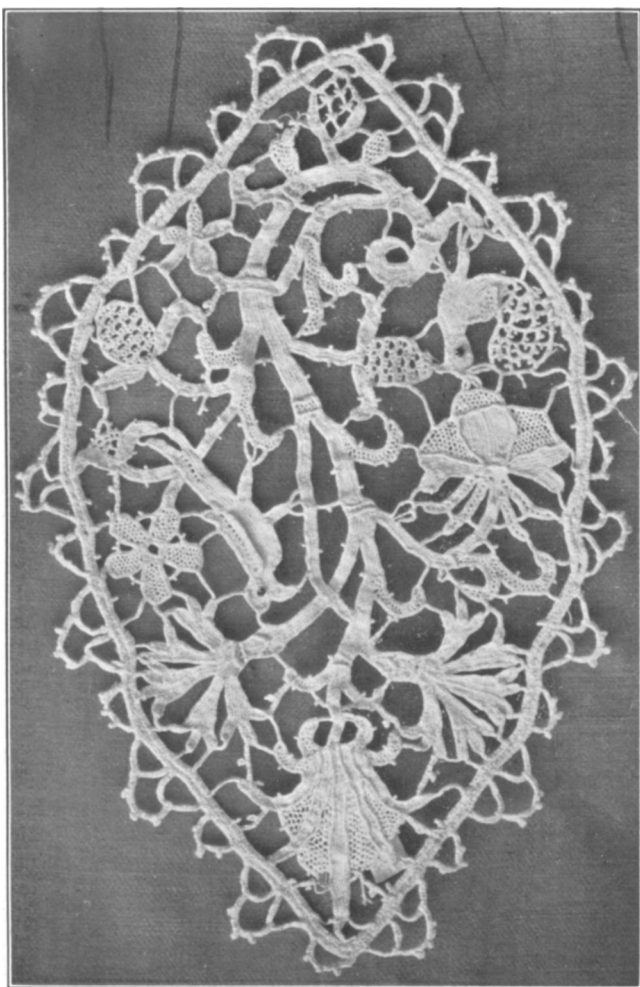
PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XII

NEW YORK, DECEMBER, 1917

NUMBER 12



VENETIAN NEEDLEPOINT
XVII CENTURY

type of pattern found in fifteenth-century velvets.

Gallery 18 is given over entirely to the display of Italian and French needlepoints. A set of vestments of seventeenth-century Venetian point occupies the central case, while in four adjacent cases are shown the superb flounces of the collection: one in Venetian rose point, the gift of Mrs.

are the superb Venetian bands presented by Mrs. John Jacob Astor and those lent by Mrs. George Blumenthal, while on the east wall hang similar panels of earlier types of the Venetian fabric.

Passing to the adjoining room, one enters a typical Louis XV interior that forms a charming setting for the lighter eighteenth-century laces with which the walls of



VELVET, ITALIAN, XVI CENTURY

Mary E. Hotchkiss; one in point de France of the Regency period, presented by the late Hamilton Cary; another of the same period, a recent gift of Mrs. William Douglas; and a fourth in point d'Alençon, lent by the same donor. The central pyramid cases contain the royal Venetian flounces lent by Mrs. George Blumenthal and those given in memory of Mrs. W. H. Herriman. The walls of the room glow with the *damas cramoisi* of the sumptuous Gobelin tapestries, the Don Quixote series lent by Mrs. Fitz Eugene Dixon, which are balanced by large pieces of lace mounted on rose velvet arranged as wall panels. On the west wall

the room are hung. Here, too, will be found a small collection of historic laces associated with the kings and queens of bygone days, which are of special interest in these days when the fate of crowned heads is punctuated with interrogation points. Among these are a pair of cuffs in point de France from the Blackburne Collection, bearing the cipher of Louis XIV; an exquisite strip of Flemish lace attributed to the Prince of Orange, William III of England, recently presented by Mrs. Joseph Pulitzer; two flounces of Flemish lace from the Blackburne and Cary Collections, bearing the interlaced monograms

of Elizabeth of Brunswick and Charles II, Duke of Brabant, afterward Charles of Spain; a strip of similar design in which appears the monogram of Maria Theresa; a fragment of Brussels applied lace on *vrai réseau* from a dress of the Empress Josephine, showing the Napoleonic laurel and bee; and a royal christening robe of Brussels lace from the court of France, presented by Mrs. William K. Vanderbilt.

From this room one may enter the Study Room at the left or pass directly to the west corridor, Gallery 20, in which are displayed the textile fabrics, many of them reminiscent of the special exhibition held in 1916. A series of small frames arranged in wall cases illustrates the chron-

ological sequence of types, while larger framed pieces are hung on screens. The superb group of Asia Minor and Persian weaves acquired during the past year is placed toward the end of the corridor which opens into the Near Eastern rooms, where other weaves form part of the exhibit of the decorative arts of that section.

With these improved facilities for study, which have been found necessary to meet the increasing demand on the part of artists and artisans, in the past so deeply appreciative of all efforts made in their behalf, it is hoped that the Museum collection will prove even more helpful in the future.

F. M.

